

Sunday Scholarship Series

Fenyves-Orloff-Parr  
Trio

assisted by Roxolana Rozlak,  
soprano

Uri Mayer, viola

February 19, 1978 3PM

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Walter Hall

Edward Johnson Building

## PROGRAM

### Trio in E flat Major, Op. 1, No. 1

Beethoven  
(1770-1827)

Allegro  
Adagio cantabile  
Scherzo: Allegro assai  
Finale: Presto

The three trios of Op. 1, written in Vienna between 1793 and 1795, excited the admiration of Haydn. The piano writing is more involved than that found in the piano trios of Haydn, and the strong, abrupt modulations create a greater sense of dramatics. The conventional three-movement form is enlarged to four with the addition of the Scherzo. An important classical feature is the domination of the piano part; thematic material and elaborate passage work occur infrequently in the string writing. Doubling of the left hand of the piano occurs in the cello part, while the violin often plays in thirds and sixths with the right hand of the piano. The first movement presents an arpeggiated first theme, a melodic device common to Beethoven. Motivic development, an unusual feature of a slow movement, occurs in the highly ornamented Adagio. A brief Coda is appended to the end of the Scherzo repetition; this is the first Scherzo movement which he wrote. Typical of the young Beethoven is the effervescent mood of the Finale. The interval of a tenth is a prominent feature of the opening theme.

### Romanzen-Suite for soprano, violin, violoncello and piano, Op. 127 (Canadian première)

Shostakovitch  
(1906-1975)

1. Lied der Ophelia
2. Gamajun, der Prophetenvogel
3. Wir waren zusammen
4. Die Stadt schläft
5. Sturm
6. Geheimnisvolle Zeichen
7. Musik

Roxolana Roslak, soprano

## Texts to Block's Poems

Romanzen-Suite for soprano, violin, violincello and piano, op. 127

### 1. SONG OF OPHELIA

When you said good-bye to your lovely maid.  
Friend, you gave the oath to love me  
And to keep your promise when going to the unpleasant country.  
There, behind the happy Denmark, its shores are dim in the fog . . .  
And a chatty angry wave is washing the tears off the cliff.  
The dear warrior will not return, all dressed in silver,  
Only his ribbon and black feather will make a sad move in the grave.

### 2. THE PROPHETIC BIRD

Over the peaceful endless waters made purple by the sunset,  
The bird is preaching and singing, not able to lift its agitated  
wings.  
It forecasts the yoke of the Tartars, bloody executions, earth-  
quakes,  
Hunger and conflagration, the power of the wicked and Destruction  
of the Righteous.  
Embraced by premonition of horror, the beautiful face is glorified  
by love.  
But the lips congealed with blood are predicting the truth.

### 3. WE WERE TOGETHER

We were together, I remember, exciting was the night and the violin  
sang.  
In those days you were mine and you became more beautiful by the  
hour  
Through murmuring streams through the secret of a woman's smile,  
A kiss was aiming to the lips and the sounds of a violin were  
aiming at the heart.

### 4. THE CITY SLEEPS

The city sleeps, wrapped in darkness, the street lights hardly glint...  
There, far away behind the Neva I see the reflecting splendor of the  
dawn.  
In this far mirroring of light is hidden the awakening of sad days.



## 5. THE STORM

Oh, what a madness behind the windows, a cruel storm is howling and  
whirling.

Clouds sweep; a rain pours and a wind mournfully cries. A terrible  
night!

On such a night I pity the homeless and my compassion drives me out  
into

The cold dampness to fight the darkness and the rain, to share the  
fate

Of those who suffer...Oh, the mad storm behind the window withering  
away.

## 6. SECRET SIGNS

Secret signs light up on a dull and sleepy wall. Red and golden  
poppies weigh

On me in my dream. I take refuge in depth of the night and don't  
want to

Remember the hard miracles. At the dawn I see pleasant visions in the  
Reflection of the glaring skies, I escape into the moments of the  
past,

Closing with fear my eyes over the pages of an old book on which I see  
Golden Braid of a maiden. Over me the sky is already low, a heavy  
dream weighs on my chest.

My end is near, and war and conflagration are ahead of me.

## 7. THE MUSIC

At night when all the worries sleep and the city disappears in  
darkness,

Oh, how much music is with God and what sounds are on earth. What  
does storm mean in life when your roses bloom and gleam for me.

What are human tears when there is the beauty of a sunset. Accept  
oh Sovereign (Holy Mother) of the universe, through blood and  
suffering, and graves the foamy goblet of the last passion from  
your unworthy slave.

The suite of seven love songs was written in 1967 to commemorate the fiftieth anniversary of the Bolshevik Revolution. The poet, Alexander Block (1880-1921) was considered the leading representative of symbolism in Russian literature. The poems, written between the years 1899 and 1902, are his early works and show the musicality of his rhymes and rhythms. Shostakovich effectively changed the distribution of the parts from song to song. In "Lied der Ophelia", the cello provides a single counterpoint to the voice. "Gamajun", inspired by a painting of V. Wasnjesow (1848-1926), is for soprano and piano, while in "Wir waren", the violin follows a reiterated vocal motif. "Die Stadt schläft" consists of a simple vocal line with cello and piano accompaniment. A raging storm is depicted in the violin and piano accompaniment of "Sturm". The piano is absent from #6, but all parts are brought together for the final song, "Musik".

## INTERMISSION

Piano Quartet in E flat Major, Op. 47

Schumann  
(1810-1856)

Sostenuto assai - Allegro ma non troppo  
Scherzo: Molto vivace  
Andante cantabile  
Finale: Vivace

Uri Mayer - viola

Schumann's only quartet for piano and strings was written in 1842. His wife, Clara, was a source of inspiration to him, and it was she, who played the piano part at the Quartet's première. The work was dedicated to Count Wielhorsky, an amateur cellist, and Schumann's writing for the cello in the Quartet is extremely expressive and prominent, especially in Movements 1 and 3. The main theme of the vigorous Allegro is taken from the slow introduction to the movement. A sombre effect is created by the rapid staccato passages opening the Scherzo, but contrast is produced by the two trios, one contrapuntal, the other simple, yet with syncopation. The expressive melody of Movement 3 appears first in the cello and is later taken up by the violin. The Finale is brisk with frequent fugal episodes.

Notes by Naomi Oliphant

**NEXT EVENT: Friday, Saturday, Monday, Tuesday, March 3,4,6,7,  
8:00 p.m. MacMillan Theatre - Opera Department production of  
Don Giovanni (Mozart)**

**NEXT SUNDAY SCHOLARSHIP SERIES: Sunday, March 5, 3:00 p.m.  
Walter Hall - Quintet for piano, oboe, clarinet, bassoon and  
horn, op. 16 (Beethoven); Septet op. 20 (Beethoven).**